

## FIRE COMPANY TO ELECT.

SEAT PLEASANT, Md., Dec. 23.—The annual election of officers of the Seat Pleasant Volunteer Fire and Community Welfare Association is to be held January 8.

Arrangements for the celebration in

connection with the community Christmas trees which is to be staged in Palmer's hall, here, during the holidays, are taking definite shape. George N. Palmer, committee chairman, states:

It is to your best interest to put your Liberty Bond interest to work.

# Center Market

## Will Be Open for Christmas Supplies

Wednesday, Dec. 24  
From 5 A.M. to 10 P.M.

On Thursday—Christmas Day—the Market Will Be Closed

## House & Herrmann

# Last Minute Opportunities

The fact is, no matter where you bestow any selection from this stock of ours, it will be a welcome reminder of your thought and sentiment. Useful and decorative, too. If there is still some one to be remembered, selection will be easy here.



**Martha Washington Sewing Table**  
Just like the famous Martha Washington Sewing Table, with fluted legs; sliding compartment tray in one of the drawers, and spacious bins for the work at either side. Real mahogany.  
SPECIAL ..... \$19.75



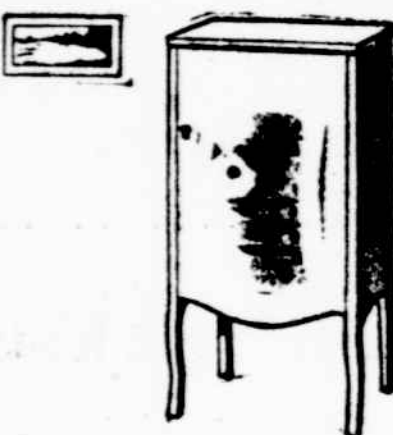
**Pedestals**  
Mahogany-finish Pedestal, on square lines, very substantially made. Special, \$8.00  
Mahogany-finish Pedestal, with round turned pillar and round top. Nicely finished. Special, \$5.00



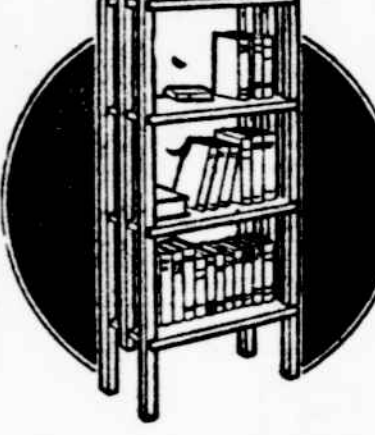
**Tea Wagons**  
Walnut Tea Wagon with removable glass tray and rubber-tired, noiseless wheels.  
SPECIAL ..... \$24.00  
Mahogany-finish Tea Wagon, with drop leaves, removable glass tray and fluted posts. The wheels are rubber-tired, which renders them noiseless.  
SPECIAL at .. \$37.50



**Rockers**  
Golden Oak Rocker, with shaped wooden seat; good roomy size and strongly made.  
Special ..... \$7.00  
Mahogany-finish Rocker, with shaped wooden seat; wide arms and comfortable back.  
Special ..... \$10.00  
Quarter-sawn Golden Oak Rocker, with upholstered spring seat; seat and back covered with genuine Spanish leather.  
Special ..... \$22.00



**Music Cabinets**  
Mahogany-finish Music Cabinet, with deep, roomy shelves, lock and key, shaped legs.  
Special ..... \$18.00  
Mahogany-finish Music Cabinet, with deep door, deep shelves; very excellent construction.  
Special ..... \$27.00



**Magazine Racks**  
Mahogany-finish Magazine Rack, with three shelves; strong and substantially made.  
Special ..... \$6.00  
Mahogany-finish Magazine Rack, and most strongly constructed—with three convenient shelves and convenient size top.  
Special ..... \$9.50

## We Can Still Deliver That Grafonola

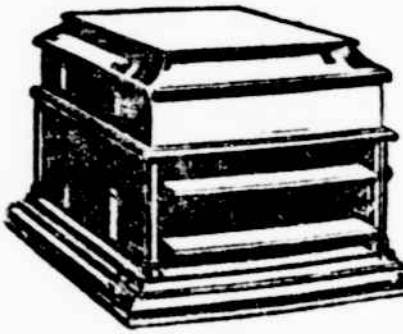


Make your choice of model tomorrow—and we'll see that it is delivered before bedtime. We are very fortunate in the splendid assortment of these wonderful Columbia Grafonolas that is still available. You can buy them outright—or on our club plan.

The Three Subscription Clubs give you choice of the three most popular types of this superior Talking Machine. There is nothing that equals the Columbia

Grafonola in quality of tone and accuracy of mechanism. A small initial payment is all that is required, and the delivery of the machine will be made at once or at any time up to Christmas Eve. Included in each club is the choice of 10 popular Double-disc Columbia Records.

No. 1—Type D-2 With 10 Selected Double-disc Records \$83.50  
No. 2—Type E-2 With 10 Selected Double-disc Records \$108.50  
No. 3—Type K-2 With 10 Selected Double-disc Records \$208.50



Type D-2

Type K-2

## At the Theaters

### SHUBERT-BELASCO.

"SMILING THROUGH," a fantastic comedy in a prologue and three acts, by Allan Langdon Martin.

#### THE CAST.

Sarah Wayne.....Lillie Brownell  
John Carter.....Henry Stephenson  
Dr. Owen Harding.....Eberhard D. Hales  
Ellen.....Charlotte Granville  
Kathleen Dunganon.....Jane Cowl  
Willie Ainley.....Philip Tongue  
Kenneth Wayne.....Orme Caldara  
Jeremiah Wayne.....Orme Caldara  
Moonshine Clare.....Jane Cowl

A play of love and hate, presented in a spiritual atmosphere which at times drifts strangely into the fantastic—such is "Smiling Through," a play full of heart interest, full of sentiment, full of the power that grips an audience, and hold it enchanted for nearly three hours. In two ways the play is unusual, and both of these novel elements add to the interest and effectiveness. First, the plot develops like a movie scenario, with Aristotle's ancient drama of the unity of time thrown to the winds and with the acts presented out of their chronological order, the first act occurring in 1914, the second fifty years earlier, and the third in 1918. Second, spirits of deceased characters fill in upon the scene—flesh and blood people dressed like other folks—that about important things, and then leave the stage without interrupting the action.

destroying the illusion, or producing too great a strain upon the credulity of the audience.

The prologue finds two spirits of departed women standing before a garden gate in a purple glow and sharing their joy over the beautiful love of their children, a boy and a girl, who are now married.

The light fades out and the year is 1914. The boy and the girl are in love and want to marry, but this boy's father fifty years before killed the fiancée of the girl's uncle-to-be, and the uncle, nursing a grudge of half a century, refuses to sanction the romance. The uncle decides to tell the girl the basis for his hatred, and seated in the garden, with her at his feet, he begins to unfold the tale. He is saying that it was fifty years ago, the evening of his wedding, with a merry throng in the house, when "suddenly there was a violent ringing at the garden gate. And then a violent ringing actually occurs—and the curtain comes down.

As the curtain rises for the second act there is the continuation of the ring at the gate, and then is enacted the story that the uncle is telling to the girl—in true movie fashion. When the story ends there is a moment of darkness and the illusion of fifty years ago dissolves into the garden of 1914, with the girl at her uncle's feet.

The whole play is the violent struggle between the deep-rooted hatred nursed by the uncle and the passionate love of the girl for the boy. The boy goes away to war, is killed, and upon his return, because of his shattered health, decides he will not marry the girl, falsely telling her that he doesn't love her. The girl, in a frenzy of anger, denounces her uncle and his hatred as the cause of her ill-fated love. This tirade softens the heart of the uncle; he uproots the hatred, forgives the boy, and blesses the youthful romance.

Here the story itself could end, for the plot interest is satisfied. But a delightfully artistic touch has been added that gives the play an enhanced spiritual atmosphere, stamping the whole theme of the drama indelibly upon the mind. The uncle seats himself at a table with his old boon companions and prepares for a game of dominoes. He falls asleep—his last long sleep. The garden gate opens, and a spirit, the spirit of his slain fiancée, fills in. Then the uncle himself, upright, youthful, smiling, steps into the garden. The fiancée, in her wedding gown, admires his youth and beauty.

"And when shall we meet together as one?" he asks.

"We are one together—now," she replies, pointing to the form huddled over the table—dead.

The substituting of the dummy at the table for the uncle, who then appears as a spirit, is so cleverly done that the audience is mystified completely. The emotional effect of the entire scene is impressive, and tears are forced to the eyes of many.

Jane Cowl, as the girl, with a slightly Irish brogue, is naive, sweet, and full of fun when it's time to jest, but she is equally able to those tense moments of the drama when her heart breaks and her tears are her medium of expression. Her personality is appealing, and that whole personality is thrown into her part.

Henry Stephenson, as the uncle, is gentle and kind to the girl but bitter and childishly obstinate in his hatred of half a century. Vividly he portrays through face and act the powerful conflict between love and hate that burns within. At times love begins to melt his heart, and a victory seems near; but then a thought of the old hatred, and the smile is dismissed by the stern resolution that his duty is to hate.

Eberhard D. Hales is in the role of a doctor and boon companion of the uncle whose friendship is spurned upon letting the hate of half a century ago blight the romance of the present. In his struggle to resume this friendship and foster the romance, he plays an important part and plays it effectively.

Orme Caldara, in the double part of the boy and the boy's father, is good, but his role is not extensive.

"PICCADILLY JIM" may not be another "Seventeen" for Gregory Kelly, but "Piccadilly Jim" is, notwithstanding, a thoroughly entertaining comedy. There's a plenty of laughable dialogue, there's a bit of melodrama that thrills, there's a sweet little love story, and there are liberal sprinklings of pure farce that draw.

No, it's not a record-breaking masterpiece, but it's a mighty delightful way of passing a couple of hours or so—this "Piccadilly Jim" of P. G. Wodehouse and Guy Bolton.

THE CAST.  
Baylies.....James Kearney  
Mrs. Bingley-Crocker.....Heulah Bondy  
Jimmy Crocker.....Edgar Stahl  
Mrs. Crocker.....Clare Walden  
Anne Chester.....Ruth Gordon  
Mrs. Ford.....Frank Connor  
Mrs. Mitchell.....Elizabeth Patterson  
Mrs. Peter Pett.....Burton Gaylor  
Mrs. Worsley Ford.....Grace Hayles  
Mrs. Barnes.....Dora Matthews  
Mrs. Pett.....Dora Matthews  
Susan Trimble.....Catherine Prator  
Alice Coates.....Fred Trator

You'll like Gregory Kelly's new play, his "Seventeen" has grown up, and now he's Jimmy Crocker—"Piccadilly Jim" he's been dubbed in London, where his wealthy parents have social aspirations. Jimmy's Americanism is an obstacle, and Jimmy knows it. It's carried home forcibly by Jimmy one morn when he saunters in as the motive power for a gas pump, in this case, one might call it an alcohol-propelled equipage, for Jimmy at the culmination of a large light, has appropriated said baby carriage in the streets of London town. It wouldn't have been so bad, hadn't there been someone's offspring herein.

No Jimmy decides to do his parents' favor. And without ado, he shakes the dust of London off his adolescent feet and hies him back to America, to meet and hies him back to America, to meet (this being his expressed intention) 10,000 of our well-known dollars within two months.

That's the end of the prologue, then comes the first act, and Jimmy, garbed in raiment stylish, seeks a job. He explains that he's hunted Wall Street so long in his efforts to become a captain of industry that he's as well known as the statue of George Washington in front of the treasury. But Jimmy's railroad presidential aspirations still remain unfulfilled, and we see him now in Mr. Clarkson's employment emulating, diligently seeking any old job.

And now the plot thickens. There enters the maiden, with whom Jimmy falls at once into love.

He has rescued her from a violent taxi just a bit before, it seems.

The girl, yclept Anne, also jobs. She lands one as a waitress for little Ole Ford, a fifteen-year-old son of a divorced couple, whose time the court has divided between his fond parents. But each parent, strange to say, wants Ogie, and each consequently aims to kidnap child and remove him from the jurisdiction of the court.

So Mr. Ford enters, and after much interesting chatter engages Jimmy to kidnap the kid. This is to be accomplished by having Jimmy masquerade as Lord Something-or-Other, a noted vera libre committer. Jimmy consents gladly, particularly when he ascertains that there's ten thousand in it if he succeeds.

So the farce begins. Of course, there's a lot of opportunities for fun in Jimmy's portrayal of the bogus poet. And the plot skips merrily along, introducing an inventor of a high-powered explosive and an unscrupulous crook who seeks to steal the formula.

Eventually Jimmy thwarts this inconsiderate person, thereby gaining the everlasting gratitude of the inventor and, of much more pecuniary worth, a half share in the invention. He also contrives, with the aid of the little heroine, to reunite the divorced couple, thereby gaining their gratitude—and, once again of much more pecuniary worth, a check, which was probably for that \$10,000 he was after.

And to bring the curtain down, he asks Anne to marry him, and she admits she'll think it over, but suddenly recalls she doesn't even know his real name. So he reels off a list of aliases, and his real name, and then remarks:

"James Crocker, 'Piccadilly Jim,' I'm he."

And Anne musingly murmurs:

"Mrs. Piccadilly Jim—Um she."

Curtain on the usual love stuff.

It's all very amusing. And fairly well cast, although one gets the impression that the thing is too new to let the actors get the full value of their parts. But in a short time this will have worn off, and the comedy will be even better than it was last night, when it made a goodly house chuckle continually and roar occasionally.

Take our tip and see "Piccadilly Jim"—it's the kind of a merry play that'll put the holiday cheer into you.

### NATIONAL.

Mr. and Mrs. Coburn in "THE BETTER 'OLE," or "The Romance of Old Bill," a fragment from France in two explosions, seven splinters, and a short gas attack, by Capt. Bruce Bairnsfather and Capt. Arthur Elliot, with music composed, selected, and arranged by Herman Darewski and Percival Knight, pleased at the National last night.

THE CAST.  
The Sergeant-Major.....Nevin Clark  
Angie.....Gwen Lewis  
Bert.....Charles McNaughton  
Old Bill.....Colin Campbell  
Rachel.....Judith Wood  
The Colonel.....Fred Forrest  
A Spy.....Lark Taylor  
Suzette.....Mona Desmond  
A Tommy.....Robert Raymond  
Victoire.....Mrs. Coburn  
Captain of the women war workers.....Nevin Clark  
Military Postman.....Nevin Clark  
Captain Milne.....Lark Taylor  
Helen.....Helen Tilden  
A French Officer.....Lynn Stirling  
A French Porter.....Gustave Roussau  
Maggie (Mrs. Bill Busby).....Kenyon Bishop  
Kate (Old Bill's Niece).....Ruth Urban  
The Vicar.....Tracy Barron

One must throw himself back a couple of years mentally to acquire a proper appreciation of "The Better 'Ole," but with the capable presentation by the Coburns' company, this is far from difficult. Entirely successful was last night's production, Old Bill, Bert, and Alf reigning in all their muddy glory.

There is plenty of humor in "The Better 'Ole," some snappy singing by eight women war workers behind the lines and just enough pathos to make complete the picture of "The Three Musketeers." Indeed, to some Old Bill's singing of "Venus de Milo" just before he goes over the parapet to foil the Boche plot is an artistic triumph. It is plain at its best.

"The Better 'Ole" tells the tale of the British enlisted man in France. It describes his hours of toil, of danger, and of rest, showing through everything the rock-bottom British soldier's humorous viewpoint unaffected by the slightest sign of imagination. If any imagination had cropped out, it would have ruined Captain Bairnsfather's creation.

Mr. Coburn is "Old Bill," known in the trenches as "The Sea Lion." Save for bulk, he is all the cartoon limed. And that voice—oh, that voice, who can ever forget it? Sturdiness in fair weather and foul, devotion to his cause and his two pals, bravery in the self-deprecatory kind are all his.

Charles McNaughton, as Bert, forever giving away identification discs, and Colin Campbell, as Alf, the wee covey, make up with Old Bill a trio destined to live long in our memories.

The entire company is competent and the scenery typifies the country of Britain laid down the lives of her sons.

Last night "Blighty" was shown to the accompaniment of a steam pipe chorus, rather belying the beauty of the English countryside in the summer, but Old Bill struggled along right through it and emerged triumphant as he had at the crossroads.

"ZIP! GOES A MILLION"—musicalized version of "Brewster's Millions," George Barr McCutcheon's famous book, modernized by Guy Bolton with lyrics by B. G. De Sylva, music by Jerome Kern, a Comstock-Gest presentation of Harry Fox.

Poll's holiday offering of a brand new show headed toward Broadway has new stuff throughout in the way of gowns, scenery and cat-by music. (Continued on Page 17, Column 1.)

### AMUSEMENTS

WEEK NIGHTS, 8:30 to 12

**ARCADE**  
14th and Park Road.

A PERFECT PLACE TO

**DANCE**

Strict Censor—Popular Prices

**FOLLY** Twice daily 11:15 and 8:15  
Penn. Ave. at 9th St. N.W.  
**BURLESQUE**  
**THE BLUE BIRDS**  
Wrestling Thursday Nights.

### AMUSEMENTS

TODAY'S BEST ATTRACTIONS  
IN WASHINGTON'S FOREMOST THEATERS

**GRANDALL'S F. ST. N. TENT**  
**METROPOLITAN**

TODAY AND ENTIRE WEEK  
Rex Beach's Most Vivid Romance  
of the North

"THE GIRL FROM OUTSIDE"

INTERPRETED BY A CAST OF WIDE VERSATILITY AND DISTINGUISHED ATTAINMENTS

4—SUPERB ADDED OFFERINGS—4

**GRANDALL'S F. ST. N. TENT**  
**KNICKERBOCKER**

TODAY, BEGINNING AT 6:00 P.M.  
J. WARREN KERRI. AN in the "JOYFUL LIAR"

An Array of Holiday Added Attractions  
Daily Mat. At 2:30, Beginning Christmas Day.

## The Peacock Fan!

What made its possession so valuable that it was sought by a circle of unscrupulous men?

Why did it figure so strongly in each one of those thirteen Adventures of Ruth?

Over it was fought battle after battle of wits and strength. Something made it potent for good and evil. What? See

**RUTH ROLAND**  
The ADVENTURES OF RUTH

Coming soon to the leading picture theatres.

**PATHE**  
Distributors

Produced by Ruth Roland  
Script by the author  
for the screen by Gilson Wilton.

EVERY WEEK NIGHT RAIN OR SHINE

**D-A-N-C-I-N-G**

ON MARBLE TO MUSIC DIVINE  
**GREATER PENN GARDENS**

BRASS BAND—TWICE EVERY DAY

**S-K-A-T-I-N-G**

Xmas Eve—Wed. A Night in Toyland, with Favors and Toys for All. Come.

**THE COLISEUM**  
Penn. Ave. at 9th Over Center Mkt.  
Mat. 2:30 to 5—8 to 11—Sundays 3 to 5—8 to 10:30.

First Concert Diplomatiques,  
**BELASCO THEATER**

SUNDAY, JAN. 4th, 8:30  
**PASQUALE AMATO**  
and **CLAUDIA MUZIO**

Jan. 11—Israel and Brock.  
Jan. 18—Mme. Tamaki Miura.  
Feb. 1—Toscha Seidel and Mme. D'Alverny.

Feb. 16—Mme. Clausen and Godowsky.  
Mar. 1—Emmy Dellina.  
Mar. 8—Mme. Gullerri & Co.  
Mar. 16—Levitki and Emma Roberts.  
Mar. 24—Tita Ruffo.  
April 16—Mme. Rorer and Daughter.

Tickets, series ten concerts, \$10, \$15, \$20, \$25. Single, \$1, \$1.50, \$2, \$2.50, \$3.

On Sale at  
**Ansell, Bishop & Turner**  
1221 F St. N. W.

Franklin 2569 Open Evenings

**GAYETY** 9th, below F  
S. P. Clark Amusement Co., Inc., Presents  
**CH GIRL CO.**  
With Three Real Clowns  
Gene "Rags" Morgan—Ted Burns—Danny Murphy  
Next Week—"The Best Show in Town"

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IN WASHINGTON'S FOREMOST THEATERS

**GRANDALL'S F. ST. N. TENT**  
**METROPOLITAN**

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Rex Beach's Most Vivid Romance  
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### AMUSEMENTS

Boer's **RIALTO** Theater  
NINTH AT G

11 A.M.—ALL WEEK—11 P.M.

First National Exhibitors Present

"The American Beauty"

**KATHERINE MACDONALD**

Supported By  
**THOMAS MEIGHAN**

In a Romance of the Strangest Marriage on Record

**THE THUNDERBOLT**

Special Holiday Attractions

OVERTURE AND SOLO SHORT SUBJECTS

Boer's **STRAND** Theater  
NINTH AT D

11 A.M.—ALL WEEK—11 P.M.

CONTINUED BY DEMAND

Ben B. Hampton Presents

**Zane Grey's**

Most Powerful Picture

**Desert Gold**

ALL STAR CAST

Orchestra Added Features

Boer's **GARDEN** Theater  
NINTH ST. D & E

11 A.M. ANOTHER WEEK 11 P.M.

Boer's Picture Like It

**JESSE L. LASKY**

Presents

**EVERY WOMAN**

A Paramount-Artcraft SUPERSPECIAL

Directed by Geo. Melford  
A Most Vivid Love Drama

With a Wonderful Cast  
Violet Heming, Theodore Roberts, Mildred Keardon, Wanda Hawley, Bebe Daniels.

Special Orchestration Added Feature

**LOEW'S PALACE**

Continuous, 10:30 a.m.—11 p.m.

TODAY AND ALL WEEK

**MARGUERITE CLARK**

—IX—

"A GIRL NAMED MARY"

Overture—"The Toy Symphony"

OTHER ADDED HITS

**LOEW'S COLUMBIA**

Continuous, 10:30 a.m.—11 p.m.

TODAY-TOMORROW

**"THE CINEMA MURDER"**

By E. Phillips Oppenheim with Warren Davis

Beginning Thurs.—Bebe Daniels in "Beckoning Road"

**B.F. KEITH'S** 230  
DAILY 11:15 A.M. 8:00 P.M.

Extra Mat. 5 P.M. Christmas Day  
Children's Christmas Pageant and Xmas Tree at Mats. 11:15, 2:30 and 5 P.M.

MARION MURRAY in "The House of the Living Dead"

Ed. Barro and F. C. C. Clark  
James Thornton, Eddie Borden, Mlle. Valletta's Leopards, The Ramadella & Co.  
Ed. Marshall, etc.

National TONIGHT AT 8:30  
XMAS—MATS.—SAT.  
"The Better Ole"  
MR. & MRS. COBURN  
Starting Sunday—Great Hit  
in "A PRINCE THEIR WAS"